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ABSTRACT

This state curriculum guide is intended to provide Alaskan secondary school language art teachers with a sequential instructional program designed to meet the need of students in all aspects of language arts in grades 9-12. After an introductory statement on the use of the guide and a discussion of the needs and characteristics of youth, the guide is divided into two parts: oral arts and written arts. Under the former, speaking and listening are discussed; and under the latter, language, rhetoric, composition, creative writing, spelling, literature, and reading are dealt with. For each subject and for each grade, charts of general and specific curriculum goals are given. Evaluation methods and supplementary materials are sometimes suggested. One appendix contains bibliographies of materials for remedial reading, of materials for teaching reading, and of books for Alaskans. A second appendix gives, briefly, information on the organization of remedial reading courses, on motivation for creative writing, on new directions in language, and on problems in bilingualism. (LH)

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STATE OF ALASKA

Department of Education

# GUIDELINES
(Tentative)

TO

# SECONDARY LANGUAGE ARTS

Grades 9 - 12

William T. Zahrandicek
Commissioner of Education
Juneau, Alaska
1966

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## FOREWORD

Today's educators find themselves in the midst of an educational revolution with many measures underway to improve education and teaching methods.

The Alaska State Department of Education has attempted to participate in the developing of ideas in curriculum and has tentative drafts of guidelines in several disciplines now in the schools for experiment and improvement before completing final drafts. No such guidelines in high school English has been developed in some years until this past June, when a group of teachers met for three weeks at the University of Alaska in order to perform this task. The tentative guidelines here presented is the product of their work.

It is our hope that these guidelines will be used in a critical sense and that individuals or groups will send us their comments and recommendations in order that the revision for the final form will meet the needs of the pupils and teachers in Alaska's high schools.

William T. Zahradnicek
Commissioner of Education

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## INTRODUCTION

### PHILOSOPHY FOR THE LANGUAGE ARTS

The language arts in the high school are a developmental sequence continuing the skills introduced in the elementary grades, maintaining and widening the scope of communication and self-realization. The two basic areas of emphasis may be defined as speaking-listening language skills and those having to do with written language, both including literature, reading, composition, and structure.

A sequential and developmental program should produce students who gradually acquire:

- a deeper appreciation of literature with consequent increase in individual reading for enjoyment and relaxation;

- a greater utilization of practical skills;

- an enlarged understanding of the student's world and his responsible, productive role;

- greater ability to analyze and criticize constructively their own efforts and those of others;

- a growing awareness of their creative powers;

- an increased knowledge of the structure and history of the English language;

- an enriched system of values and recognition of the worth of all people as individuals.

The Alaskan language arts program should recognize the diversity of cultures, the mobility of a large segment of the population, the great geographical differences represented in the State, and the differing types of school systems which will be using the program; therefore, this guide should be utilized by the individual teacher with these diverse elements in mind and should serve only as a very broad framework of guidance.

## INTRODUCTION

### USE OF THE GUIDE

Curriculum Guidelines for Language Arts 9-12 is intended to provide language arts teachers in Alaska secondary schools with a sequential instructional program. It gives the teacher an insight into student needs and educational goals and contains materials that students should cover within given grade levels to satisfy standards of progress in recognized norms of achievement.

The guide may serve as a basis for a course designed to meet the needs of students in all aspects of language arts, grades 9-12. The educational program suggested is flexible enough to provide the teacher with considerable latitude in the selection of classroom activities for the students.

Although this guide has indicated the use of an inductive and linguistic approach to the language arts, it does not preclude the use of a more traditional approach or a combination of the linguistic and traditional, depending on the training of the individual teacher. However, the trend in all phases of the language arts is toward the linguistic and inductive approach, as meeting the needs of students more completely. We strongly recommend that teachers become familiar with these approaches. Other new trends are also rapidly manifesting themselves; their omission from this guide in no way indicates that they are not useful. The appendices to this guide give information concerning some of these modern trends, and the guide has been so planned that the teacher may use any workable approach.

Although the guide treats the various phases of the language arts program individually, they should not be considered as separate entities. The relationship between oral and written arts is such that they are inseparable, each being an integral part of the whole program. Nor is it expected that the material be taught chronologically from beginning to end; rather, through the use of the guide, the teacher may select a plan or organization that correlates all phases of the language arts.

## WAYS OF IMPLEMENTING THIS GUIDE

I. Include all language arts teachers in the area in in-service training, discussions, and curriculum committees. Include parochial schools, if possible. The CEA Chap Book, Where Do You Stand on Linguistics? (available from NCTE; Champaign, Illinois; five or more copies--40 cents each) could be used as a springboard for discussion.

II. Use the Check List for Evaluating the English Program in the Junior and Senior High School, published by the National Council of Teachers of English to evaluate the language arts program.

III. Set up a curriculum steering committee, if one does not already exist.

IV. Set up a departmental or individual file of available material, methods, and recommendations.

V. Keep a record of good points or faults found in the guide as it is used; these will be extremely valuable when revision of the guide is made.

## CHART 1
## NEEDS AND CHARACTERISTICS OF YOUTH

| Needs and Characteristics | Implications for Teaching Language | Implementations |
|---|---|---|
| 1. The adolescent is inconsistent in his behavior. On one occasion he exhibits childish behavior; on the next he behaves like an adult. | Provide for a variety of activities to give student a chance to become consistent.<br>Give opportunities for relaxing into childish behavior. | Dramatizations and role-playing<br>Choral reading<br>Ballad singing<br>Creative writing to release emotions and to reveal inconsistencies in self<br>Classroom free for spontaneous activities, unpremeditated self-expression of students<br>Teamwork, committees, sharing ideas |
| 2. The adolescent is idealistic; he knows what the world should be like and wants to make it that way. | Allow the student to find ways of expressing his idealistic values and discovering that they are shared by others.<br>Make sure of a receptive atmosphere in the classroom. | Studies in literature aiming at evaluation of ideals<br>Writing personal opinion essays<br>Development of critical thinking in all areas |
| 3. Although he may give the impression of knowing all the answers, he has many feelings of insecurity. | Provide opportunities for group and individual success. | Speech and debate activities |

| Suggestested Materials | Teacher Ideas |
|---|---|
| Skits, monologues, pantomimes<br>Benet, "Listen to the People"<br>Sandburg, The People, Yes<br>A. A. Milne's works<br>Lindsay, "The Congo"<br>American ballads, ex. "The Chisholm Trail"<br>English ballads, ex. "Lord Randal"<br>Taking journal notations; writing about magazine illustrations, photos, or ads; writing of the emotions of music, ex. Scheherezade | |
| Stevenson, Eldorado<br>Conrad, Lord Jim<br>Orwell, 1984<br>Animal Farm<br>Huxley, Brave New World<br>Works of Thoreau, Emerson<br>Thought-provoking quotations to be expanded into a study of ideals and attitudes<br>"What was meant by the author?" type of questioning | |
| Persuasive speaking from affirmative and negative views | |

NEEDS AND CHARACTERISTICS OF YOUTH

| Needs and Characteristics | Implications for Teaching Language | Implementations |
|---|---|---|
| | Open the classroom for free exchange of ideas, since the student often displays aggressiveness in speech and tends to be argumentative. | Panel discussions and forums<br>Opportunity for individual study in line with his interests<br>Local argumentation |
| 4. He is confronted by the need to understand himself and his emerging role. | Provide opportunities for group and individual work in which he clarifies his role in society. | Purposeful discussion<br>Reading of literature in which these factors are present<br>Sociodrama, role-playing |
| 5. He is subjected to many pressures--parental pressures to achieve; peer pressure to conform; pressure of modern life in mobility; self-imposed pressures. | Enable student to build a personality that will withstand pressure.<br>Enable him to look at himself as objectively as possible and to analyze his situation. | Speech activities, allowing freedom of expression, i.e. panels, debate<br>Work with guidance personnel toward vocational and educational counseling |
| 6. He is concerned with learning what is permitted, expected and approved as a member of his sex, and he needs to identify with his sex and relate appropriately with members of the opposite sex. | Extend language experiences in the treatment of mature problems, including relationship between the sexes.<br>Use good literature in class and individual work to encourage a perspective of the honest, realistic aspects of sex relations.<br>Encourage students to accept their own physical and emotional impulses. | Boys seek literature and talk about physically vigorous and morally courageous heroes.<br>Girls enjoy literature and talk about romance and experience in personality growth.<br>As they become more conscious of their sex role, the great literature of love appeals to both sexes.<br>Study of courteous relations exemplified in good manners between sexes |

| Suggested Materials | Teacher Ideas |
|---|---|
| Students discuss literature analysis, current events, styles of columnists<br>With Macbeth, stop before Lady Macbeth dies and have students prepare a case for presenting views for and against Macbeth<br>Mock trial | |
| For potential delinquents:<br>Sands, My Shadow Ran Fast<br>For others: Wouk, Caine Mutiny<br>Rose, Twelve Angry Men<br>Salinger, Catcher in the Rye<br>Personal essay on "How I Would React in (   ) Situation" | |
| Morality of society, discussion of values<br>Biographies and autobiographies:<br>Stuart, The Thread That Runs So True<br>Garland, Son of the Middle Border<br>Drury, Advise and Consent - others<br>Russian literature | |
| Kennedy, P T 109<br>Profiles in Courage<br>Tregaskis, Guadalcanal Diary<br>Stewart, Nine Coaches Waiting<br>Du Maurier, Rebecca<br>Romeo and Juliet<br>Sonnets from the Portuguese<br>Othello | |

| Needs and Characteristics | Implications for Teaching Language | Implementations |
|---|---|---|
| 7. He seeks ways to relate to adult society in a constructive and satisfying manner. | Encourage respect for substantial values as expressed in lives and writings of men and women of today and yesterday and develop his own personal standards.<br>Lead toward appreciation of the importance of vocational success and willingness to relate to adult standards.<br>Develop increased maturity in interest through clubs and teamwork. | Biography and literature showing responsibility<br>Debating, student government, co-curricular activities<br>Individual and group research related to vocations and to the adolescent's position in society |
| 8. He is seeking to learn his own potentialities and abilities. | Accept students as basically active, responsible, trustworthy humans to give them hope that they are fully capable of creative behavior.<br>Use of cooperative procedures to free students to become their best and most creative selves.<br>Develop an atmosphere that encourages differences and uniqueness.<br>Praise individual successes. | Be positive in working with teenagers.<br>Give opportunities for individual success through extensive creative writing and leadership. |
| 9. He wants both independence and protection. | Don't make examples of failure but allow successes. | Materials for independent research<br>Programmed instruction |

NEEDS AND CHARACTERISTICS OF YOUTH

| Suggested Materials | Teacher Ideas |
|---|---|
| Books:<br>Gibson, The Miracle Worker<br>Mowat, Never Cry Wolf<br>Heyerdahl, Kon Tiki<br>Medaris, Big Doc's Girl<br>Organization of clubs of various interests, ex., drama, projectionists<br>Follett Career Materials<br>S.R.A. Laboratories | |
| Co-curricular activities<br>Creative writing suggestions included later in the guide | |
| Term paper or study projects<br>S.R.A. Laboratories<br>Programmed English, McGraw-Hill | |

| Needs Characteristics | Implications for Teaching Language | Implementations |
|---|---|---|
| | Remember that he often looks for adult support.<br>Recognize inconsistencies of mood. | Student-teacher conferences of a positive nature |
| 10. He seeks acceptance by his peers; he needs to belong. | Provide the adolescent with opportunities to develop a sense of belonging through group work and activities which cut across social and class lines and ability levels. | Frequent inclusion of group activities: Debate, panel discussions, drama, project in which cooperation is inherent |
| 11. He wants to be self-directing. | Permit pupil-teacher planning.<br>Encourage the involvement of all students in student government. | Planning of classroom activities<br>Seminar approach to units<br>Actual participation in parliamentary procedures<br>Teacher-pupil conferences rather than standard marking; student participation in choosing criteria for judging<br>Encourage all students to lead group activities.<br>Periodic non-directive assignments<br>Student-oriented discussion of acceptable behavioral patterns and discussion and recognition of faults and ways to overcome them<br>Student sharing experiences |

| Suggested Materials | Teacher Ideas |
|---|---|
| | |
| See earlier suggestions<br>Movie:<br>A Message to No One, U. of A. film | |
| Student responsibility for teaching, such as unit on folklore<br>Student chooses his own area in speaking and writing | |

| Needs and Characteristics | Implications for Teaching Language | Implementations |
|---|---|---|
| 12. He is concerned with the conflict that striving for status brings with parents. | Discuss problems which are causing conflicts with parents. | Panel discussions about teenage family difficulties |
| | Guide student to literature which reflects his problem. | Exploration of parents' role through literature, drama |
| | Encourage critical listening and courteous response within the family. | Students express in writing family conflict through journals and creative writing |
| 13. He wonders whether or not he is normal (in emotions, sense of guilt, feelings). | Encourage student to see himself in others' actions and in what he reads. | Dramatization<br>Reading material dealing with the adolescent |
| | Successes within the classroom will help the student identify with others. | Cooperative responsibilities within the classroom |
| | Direct student toward realization that making mistakes is natural. | Acceptance of student criticism by teacher |
| 14. He needs to understand new ideas, new symbols, new ways of living, new values. | Encourage the student to have honest respect for valid information and have a desire to explore. | Show students that language is in a state of flux. |
| | Help student contrast the new with the old. | In literature, demonstrations of the ever-changing reading and writing of past and present generations. |
| | Expose him to new ideas with the opportunity to explore and to relate personal findings to himself. | Field trips, outside speakers, group research projects |

| Suggested Materials | Teacher Ideas |
|---|---|
| Film:<br>*A Message to No One*, U. of A. film<br>Discussion of the Book:<br>Saroyan, *The Human Comedy*<br>Day, *Life with Father*<br>Forbes, *I Remember Mama*<br>Steinbeck, *The Red Pony*<br>Rawlings, *The Yearling* | |
| Salinger, *Catcher in the Rye*<br>Lee, *To Kill a Mockingbird*<br>Dickens, *David Copperfield*<br>Tarkington, *Seventeen*<br>Twain, *Huckleberry Finn*<br>Longfellow, "My Lost Youth"<br>**Teacher evaluations** | |
| Linguistics study<br>Masters, *Spoon River Anthology*<br>Robinson, "Miniver Cheevy"<br>Frost, *Death of a Hired Man*<br>The War Poets<br>Eliot, *The Wasteland*<br>Field trips to plays, movies, newspaper offices<br>Speakers--lawyers, writers | |

| Needs and Characteristics | Implications for Teaching Language | Implementations |
|---|---|---|
| 15. He wants to be happy, to have a good time, to have fun. | Allow for spontaneous fun in the classroom.<br>Make assignments meaningful to him so that he will make them part of his leisure activities. | T.V. as a tool of learning<br>Reading for pleasure<br>Group work<br>Writing humorously |
| 16. If he is a member of a minority group, he has additional concerns about opportunities, being accepted, values that conflict with parents, teachers, and other students. | He must be made to feel that he is a worthwhile individual and is judged only as such.<br>Help the student to cease equating minority with inferiority. | Units dealing with various cultures and their contributions to our own<br>Language development through the ages and an interrelationship of various languages |
| 17. He has a need for creative self-expression. | Encourage creativity in various forms. | Creative writing and speaking activities<br>Other creative activities in relation to language, ex., music, art |

| Suggested Materials | Teacher Ideas |
|---|---|
| Selections by Thurber, Leacock, Nas, Shaw, Shakespeare, Parker, Kerr<br>Reading from Mad, Yell magazines<br>Use cartoons in lesson plans for writing (dialog, narration)<br>Nonsense debating | |
| Choose a minority group of the area and coordinate a study of language and customs, bringing in speakers, and materials.<br>Read: Mead, Coming of Age in Samoa<br>Paton, Cry the Beloved Country<br>Hughes, Selected Poems<br>Michener, Tales of the South Pacific<br>Cather, My Antonia<br>Rolvaag, Giants in the Earth<br>Bell, Totem Casts a Shadow<br>Buck, The Good Earth | |
| See creative writing suggestions of this guide. | |

# ORAL ARTS

Language always begins as oral; the written language must be developed. The dynamics of oral language cannot be duplicated by the written. Particularly in Alaska, where the oral tradition is strong, teachers must appreciate and understand the importance of the oral language and employ this knowledge in their teaching. The permanency and stability of a written language may cause one to neglect the oral; however, most of our time is spent in oral communication which develops action and reactions that written communication cannot. Today, when a voice can be heard around the world in one-sixth of a second, the oral language has speed, coverage, and effect which we dare not treat lightly. Also,

> It is important to understand that when a linguist speaks of language, he is referring to oral language...the linguist places heavy emphasis upon the fact that writing is essentially a convenient means of preserving speech....[1]

This section of the guide is an attempt to place the oral arts in their proper perspective. This emphasis, however, is not meant to imply that the oral arts are to be treated in isolation, but as an integral part of the total language arts curriculum.

## Speaking

A child's communication with society is primarily oral; the student's skills in other fields of communication will be strengthened through his participation in various oral activities. Thus, there is a need for greater emphasis on this type of classroom experience.

During the adolescent years, the student should find opportunity to grow in use of oral skills: vocabulary enrichment, voice control, physical poise, organization of thought, usage of appropriate language levels, comprehensible sentence patterns, accurate interpretation of written material, courtesy and sensitivity to audience response, and continued growth in self-confidence.

Organized speech experiences should be geared to the student's characteristics and individual needs.

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[1] Elizabeth Zimmerman Howard, "Linguistics and Reading," Howard-letter: Elementary Trends and Issues, Chicago, Science Research Associates, Inc., March 21, 1966.

ORAL ARTS

## CHART 2
## SPEAKING

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| I. Organization of thought | | |
| A. The student realizes that organization of thought is essential to oral communication. | The student should have a clear idea of types of speaking situations. | → |
| | The student first seeks general information about a topic. | The student learns unity and coherence of oral composition as a whole. |
| | The student learns to select appropriate material and to reject the inappropriate. | The student strives for accuracy and effectiveness rather than sketchy presentation. |
| | The student arranges his chosen material in logical order. | → |
| B. The student develops skill in different types of speaking: impromptu, extemporaneous, and formal. | The student can carry out assignments involving impromptu delivery; he participates in class discussion and parliamentary meetings. | The student gives several short, informal talks with a few minutes' preparation. |
| C. The student evaluates the sequential outline of his oral composition and attempts to analyze its general effectiveness upon his audience. | The student participates in constructive criticism with class members. | → |
| II. Language | | |
| A. The student should increase his vocabulary in order to express his ideas and emotions more fully. | The student through his own experiences stimulates his curiosity about words and learns their meanings, | The student attacks pronunciation and meanings of new words and uses them in daily conversation, e.g. he may keep |

ORAL ARTS
SPEAKING

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| The student should have a clear idea of speaking situations. | The student continues to gain skill in choosing an appropriate topic. | |
| → | → | |
| → | The student practices making oral summaries of his own work. | |
| → | The student carefully seeks to use proper development of his topic in all oral work. | |
| The student prepares a formal speech of a project correlating with course content. | → | |
| The student evaluates his own effectiveness through listening to his own speeches. | → | |
| → | → | |
| The student continues to learn how to use the dictionary for shades of meaning and for pronunciation. He begins to | The student has mastered the use of the dictionary; he uses with ease a thesaurus as well as the regular dictionary | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| | pronunciations, and etymologies. | accurate personal records of inappropriate and mispronounced words. To measure improvement the student retests the same words in different sentences at least one month later. |
| | The student continues to use the dictionary for shades of meaning and for pronunciation. The student begins to use new words appropriately in his speech. | → |
| | | The student creates tone by choice of words. He increases his use of words which have connotations appropriate to his meaning. |
| | The student chooses the exact word, e.g., accept or except. | The student avoids confusion of similar words. |
| | The student begins to read more widely and to acquire a feeling for words. | The student begins to use repetition and balance for emphasis. |
| B. The student understands the value and appropriateness of formal, informal, and vernacular usage levels and the importance of clear, comprehensible sentences. | The student recognizes situations in which good speech is important to him--in the classroom, in clubs, on the telephone. | The student becomes increasingly aware of exact thoughts and their relationships which are conveyed by the use of coordinating and subordinating conjunctions; he avoids use of run-on sentences. He moves naturally into the use of structures such as infinitive phrases to express complex relationships. |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| use new words appropriately in his speech. | arrangement. | |
| The student compares and contrasts the denotative and connotative values of words, e.g., he studies persuasive speeches in a unit on devices of propaganda. | | |
| The student speaks normally in organized, unified paragraphs and uses transitions to indicate order, through frequent practice in situations where sequence and order are necessary. | | |
| →<br>→ | →<br>→ | |
| The student studies basic levels of language and practices choice of correct usage in dramatic and practical situations. | The student habitually chooses the appropriate language level, dropping naturally into the vernacular or into the more formal language. | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| **III. Mechanics of delivery** | | |
| A basic knowledge of the production of speech sounds and physiological changes helps the adolescent speak more effectively. | The student learns the physical production of speech sounds by:<br>A. Breathing exercises,<br>B. Voice relaxation,<br>C. Development of resonance,<br>D. Freeing tongue and lips for better enunciation. | → |
| The student learns that pitch and tempo make the voice an asset or liability and that volume emphasizes words and expression of emotion. He learns voice projection through breathing exercises and control of vocal muscles. | The student has a definite understanding of pitch, volume, and projection. | He learns to impart tone by choice of words which connote intention, but he avoids emotional tone in reasoned and analytical oral compositions. |
| By maintaining his knowledge of phonics, he learns correct pronunciation and enunciation of a broader vocabulary. | The student practices specific sounds until they can be said without thinking and learns to enunciate clearly. | He learns that pitch and volume emphasize word meanings and changes in quality. |
| | The student achieves a different delivery for different subject matter. He learns to differentiate between inflections used while telling a story or in observing and describing. | He learns to enunciate clearly and pronounce new words correctly by concentrating on short, clear, and crisp sentences or by short oral drills. (e.g., "She sells seashells by the seashore.") |
| | The student learns the proper speed to use in various speaking situations. (e.g., making announcements, giving directions, and working with demonstrations.) | → |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| → | → | |
| → | → | |
| Through frequent listening experiences, the student rejects unacceptable pronunciations. | → | |
| → | → | |
| The student consciously applies inflectional differences in his oral recitations in order to produce various meanings. The student may compare his oral readings with professional readings on tape. | The student habitually uses appropriate volume projection especially in group leadership (e.g., practice with microphone.) | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| | | |
| IV. Poise and rapport with audience | | |
| The student assumes a natural and relaxed stance while speaking. He avoids excessive use of gestures and movements which might distract the attention of his audience. He learns to recognize clues which indicate audience reaction. | The student realizes that good posture improves the voice and aids in proper breathing. | He faces his audience with confidence and sincerity. He omits unnecessary words and uses superlatives sparingly. |
| | The student avoids over-gesticulation. He uses gestures naturally where emphasis is required. | → |
| | The student is more conscious of a courteous behavior toward others. (e.g., he enacts skits showing correct and incorrect behavior in a variety of situations.) | By the tenth grade, the student uses conventional procedures in making social introductions. He is able to carry on conversations by introducing topics of mutual interest. He learns to introduce speakers to an audience. |
| | The student develops the ability to gauge audience reaction. | → |
| V. Oral interpretation of literature | | |
| A. The student must first be thoroughly familiar with literary material before attempting to interpret it orally. He must be aware of the author's intent | The student selects topics highly interesting to the group and strives for spontaneity. | The student familiarizes himself with readings, monologues, literary essays, etc. He attempts to interpret them from the author's point of view. |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| Through proper use of consonantal sounds and study of dialect, he develops better speech habits. | → | |
| The student achieves poise and rapport with audience through familiarity with subject.<br>The student notices distracting mannerisms in others and the lack of them in good speakers.<br>He is habitually courteous in speaking situations.<br>The student reacts appropriately and with confidence to audience response. | →<br>→<br>→<br>→ | |
| The student should gain familiarity in oral interpretation by reading of dramatic, poetic, or well-phrased quotations and practicing them aloud for most effective expression. | → | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| and transfer that meaning to his audience through his method of delivery. | He learns to give a natural delivery through practice and a good understanding of his material. | He evaluates and interprets from his own personal experience. He listens to recordings of famous speeches and plays. |
| B. As a student progresses in his reading of literature, he needs to employ critical thinking in his analysis of the literature he reads. He makes oral critiques of reading material a part of his studies in most areas of learning. | | The student should expand his understanding of the technical terminolgy of the short story, novel, essay, poetry, drama, and nonfiction for accurate expression in oral reporting, analysis, interpretation, and criticism. |

## ORAL ARTS
## SPEAKING

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| The student applies the principal of public speaking in delivery of oral reading or reporting. | → | |
| The student plans oral critical reports by outlining the main ideas in appropriate sequence. | Oral language will be used most in class discussion. The student should be heard at all times, use standard English, simplify meaning, and synthesize and summarize the points made. | |

ORAL ARTS
SPEAKING

## EVALUATION OF THE SPEECH PROGRAM

In planning the speech program, has the student been given ample opportunity for growth in the following areas?

I. Does the student show growth in his ability to express statement of purpose?

Does the student have a clearly defined purpose in mind?
Does the title of his speech suggest his purpose?
Does he often present new or challenging ideas?
Is the value of what he communicates the first criterion?

II. Does the student become more consciously aware of the value of content and meaning in what he says?

Is the material pertinent to the subject he selects?
Has the student checked the reliability of the source from which he obtains his material?
Is his material adequate for his purpose?
Has he eliminated superfluous material?

III. Is the student given ample opportunity to learn poise and self-confidence?

Does the student follow normal speech patterns?
Is his posture such that it does not distract his audience?
Is his voice well-modulated and pleasing?
Does he speak directly to his audience?
Is he aware of audience reaction?

IV. Is the student given opportunity for judging his progress?

Has the pupil been led to purposeful evaluation of his progress through use of check list charts, tape recordings, and class criticism?
Have the realistic goals set by the pupil and teacher been achieved?

The "Speech Evaluation Chart," (pp. 29-30) from Henry I. Christ, Modern English in Action 12, Boston, D. C. Heath Co., 1965, p. 172, was deleted for ERIC reproduction due to copyright restrictions.

## ORAL ARTS

### Listening

Of all the language skills, the ability to listen develops first. Much of what the child learns is through listening. The skills of listening may be sharpened and developed without interfering with the time given to the other language arts; for example, writing about something to which the student has listened makes it possible to work on the neglected skill of listening and the area of composition which also needs additional time.

Discriminative listening can be improved by properly guided practice and good example. Listening must be as critically thoughtful as reading, its related receiving art. Speakers, the leaders on every hand, sift the written tradition and use the listening communication media to translate their philosophies into the oral tradition which fosters public opinion and folk culture. When we consider that "future civilizations will be saved or destroyed by those who listen,"[1] the art of listening analytically assumes a quality of urgency. Making provision for the cultivation of listening skill in the language arts curriculum is therefore an essential responsibility in curriculum building.

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[1] The English Language Arts I, National Council of Teachers of English, The Commission on the English Curriculum, Champaign, Illinois, p. 330.

## CHART 3
## LISTENING

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| I. The student learns to listen attentively with the following purposes: | | |
| A. To know and understand the question he is to answer. | He takes notes on selected class presentations and is able to write a summary from the notes. | He develops a system of mental note-taking. |
| B. To be able to answer a definite question. | | |
| C. To be able to write verbatim what is dictated to him. | He writes accurately sentences and paragraphs that are dictated to him. | He writes longer and more complicated sentences from dictation. |
| D. To keep informed on the news. | He listens with understanding to radio and TV newscasts. | Through listening he broadens his interest in and knowledge of world affairs. |
| E. To be able to follow directions. | He listens to directions and can follow them accurately. | He can follow more complicated directions and procedures. |
| F. To be able to answer an argument. | He listens to differentiate between fact and opinion, between emotional and logical appeals. | |
| G. To learn more about a subject in which he is interested. | He learns through listening in both formal and informal situations. | → |

ORAL ARTS
LISTENING

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| → | → | |
| He answers by responding more specifically to parts and implications of other questions. | → | |
| → | → | |
| → | → | |
| He forms opinions on controversial questions by listening to both sides of the issue. | He participates in debate and recognizes devices for swaying opinion. | |
| He learns to recall challenging ideas. | He extends and verifies his aural memory of broadcasts, forums, dramatic presentations, and concert readings by practicing mental recall. | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| II. The student learns to listen critically. | | |
| | He listens to speech recordings of recognized quality and analyzes them. | He listens to recordings of literature, followed by critical analysis of content, style, and author's craft. |
| | He learns to offer constructive criticism. | → |
| III. The student learns to listen responsively and appreciatively. | | |
| | He assumes a comfortable, relaxed, but attentive posture. | He listens for mood, flavor, and tone as indicators of point of view. |
| | He assumes a sympathetic and helpful attitude toward the speaker. | He listens courteously in situations beyond his immediate interests or understandings. |

ORAL ARTS
LISTENING

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He listens for felicitous and appropriate expression in masterpieces of oral presentation.<br>→ | He follows through in new areas and depth.<br>→ | |
| →<br>He develops personal and socially acceptable means of releasing emotional reactions to a speaker in all situations. | →<br>He acquires an eagerness for listening experiences which bring him new ideas. | |

## EVALUATION OF THE PROGRAM IN LISTENING

Evaluation of the listening program must be tied rather closely to pupil growth in listening; very often growth in listening ability will manifest itself in growth in speaking and writing. The following points may be helpful in evaluating both the student and the listening program:

1. Has the student been motivated to realize the importance of listening in situations in the home and community, as well as in school?
2. Has he been urged to be courteous in listening experiences beyond his immediate interests or present understanding?
3. Has he been led to the realization that good listening promotes good speaking?
4. Does he evaluate his own progress in listening through objective tests?
5. Has he been given opportunities to provide himself with listening experiences of gradually increasing difficulty?
6. Has he been taught to listen for flavor, tone, and emphasis, as well as substance in what he hears?
7. Has he been given opportunities to grow in ability to hear sense-appealing words and apt comparisons and contrasts?
8. Has he been taught to be selective in his listening so that he can screen out extraneous noises in a world of sound?

# WRITTEN ARTS

Writing may be regarded as an act of knowing or a process of discovering truth and its effective communication. The written arts crystallize and stabilize man's opportunities to recognize and realize his own experiences through his own writing.

The student needs to be able to read with comprehension works commensurate with his interests and age, achieving a greater appreciation of the art of writing through such reading. He needs many opportunities to practice this art himself through writing which enables him to bring order out of disorder and writing which is intensely personal and creative. He needs to have the skills of language, vocabulary, and rhetoric which will enable him to write most effectively.

## Language

The student must develop a respect for the structural elements of his language, preferably through an inductive process, as well as a practical knowledge of their use. He needs to become aware of the different levels of usage and develop a sense of appropriateness for his own use of language and vocabulary, but the teaching of writing should not degenerate into the teaching of mere mechanics.

## Rhetoric

The student needs to organize his ideas for clarity and comprehension through knowledge of organization, structure, and logical arrangement in order to communicate effectively with others. He may learn these skills through example in literature and by employing them in his writing.

## Composition

The student needs to know varied ways through which ideas may be presented, such as description, narration, argumentation, and exposition. He should learn to use these appropriately alone or in combination through study of their use in literature and by much practice in writing. The student learns to write by writing; therefore, frequent writing assignments must be a part of the total program.

## WRITTEN ARTS

### Creative Writing

The student needs opportunities for self-expression that cannot be achieved in formal writing situations. Creative writing evolves out of the student's own experience. Without experience there can be no creativity. Originality, inventiveness, ingenuity, uniqueness, and individuality develop naturally in this form of writing.

Content and ideas must take precedence over form in self-expression. As soon as the student expresses his thoughts in written language and his writing takes on meaning for himself and others, the product of his effort is creative writing.

The diversity of culture, the wide variety of experiences, the geographical differences unique to Alaska, the pioneering spirit and sense of individualism so apparent in Alaskans can offer unlimited sources for creative writing.

## SPELLING

As pronunciation is important to speaking, spelling is important to writing.

1. A good speller must be able to distinguish between sounds; he is a good listener.
2. A good speller must know the correct pronunciation of a word; he is a good speaker.
3. A good speller must have in mind a visual conception of the word; he is a good reader.
4. A good speller does not need to avoid words in writing; he is a good writer.

Proofreading seems to be difficult for students to do, but it makes better spellers of them.

The poor student must drill on getting the visual picture of the word, its sound, and the physical movements of the body coordinated to produce the correct spelling of the word. This student should have shorter, less difficult words to master. A few words learned is much better than exposure to long lists.

The English teacher reinforces the spelling of words peculiar to other subjects by teaching linguistic principles; however, teachers of other subjects should be teaching the spelling of the vocabulary of each subject.

## CHART 4
## LANGUAGE

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| I. The student has learned through an inductive process the grammatical principles most useful to him. | | |
| | He understands the importance of constructing sentences so that they convey the meaning he intends. | He is able to communicate his meanings in increasingly complex ways by knowledge of use of phrase and clause modifiers. |
| | He has learned that the use of specific nouns and active verbs improves his ability to communicate meaning. | → |
| | He realizes that the use of appropriate modifiers enhances the development of his ideas. | → |
| | He has learned the importance of punctuation in communication (apostrophes; end marks; comma in dates, in a series, in addresses, in compound sentences, as interrupters, after introductory word groups; quotation marks; semicolon; colon). | He reinforces his knowledge. He has learned the special punctuation required for bibliographies, titles, etc. |
| II. The student understands and employs good, standard, modern usage. | | |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He is able to construct sentences containing subordinate elements. | He has achieved the ability to construct sentences using all elements of modification. | |
| →<br>→ | He can express more mature ideas with greater realization of the importance of appropriate sentence structure. (For persuasion, the short, attention-getting sentence is more forceful. For reflection, the longer, more complex sentence may be appropriate.) | |
| He continues to reinforce his understanding. | He has mastered meaningful punctuation and is aware of its importance in conveying his ideas. | |
| | | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| | He knows the various levels of usage and uses language appropriate to the situation. (He understands that slang may be vivid in dialogue but is not appropriate in more formal writing.) | He reinforces his knowledge of appropriate usage. |
| | He avoids misusing words and phrases about which there is general agreement as to inappropriateness. | → |
| | He is aware that language is constantly changing in use. | → |
| III. The student has learned the basic principles of semantics. | He knows that word meanings change with time and place; that emotional words are likely to affect a reader differently than unemotional words. | He becomes increasingly aware of connotative meanings. |
| IV. Vocabulary<br>The student is increasingly aware that vocabulary is not separate from literature and writing. | The student employs:<br>A. Use of synonyms and antonyms,<br>B. Word families, e.g., Miss-(mission, omission, permission, commission), Port-(transport, export, import, report, deport),<br>C. Getting meaning from context, | The student employs:<br>→<br>B. Word building, using<br>1. prefixes,<br>2. suffixes,<br>3. roots,<br>C. Distinguishing between connotation and denotation of words, |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| →<br>→<br>→ | →<br>→<br>→ | |
| He employs connotative language deliberately to achieve desired communication. | → | |
| The student is conscious of his own voc[illegible]ulary needs using independently skills already acquired including:<br>A. Formal English,<br>B. Informal English,<br>C. Colloquialisms,<br>D. Vulgarisms,<br>E. Provincialisms,<br>F. Euphemsisms,<br>G. Slang,<br>H. Idiom. | The student increases his vocabulary by reading extensively and paying close attention to new words. | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
|  | D. Study of derivations from Greek and Latin. | D. The use of compound, technical, and descriptive words,<br>E. Study of derivations of words from modern origin. |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
|  | The student emphasizes:<br>A. Words which say precisely what is meant,<br>B. Review of previous year's work wherever necessary,<br>C. A persuasive, convincing vocabulary in written and oral expression. |  |

## CHART 5
## RHETORIC

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| I. The student becomes increasingly aware of language structure for clear written expression. | | |
| | He can construct topic sentences by generalizing from a set of facts or observations. | He can construct controlling purpose statements for short compositions. |
| | He can combine ideas to form a coherent paragraph. | He can use different types of paragraph development. |
| | He begins to use transitions between paragraphs in short* compositions. | → |
| | He begins to use compound and complex sentences to express the relationship of ideas. | → |
| | | He uses compound and complex sentences naturally. |
| II. The student becomes increasingly aware of word arrangement for emphasis and variety. | | |
| | He can arrange sentence elements in natural and inverted order. | He habitually uses some "subject-not-first" sentences. |
| | He can arrange details in order according to time, position, and importance in paragraphs and short compositions. | → |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He can construct controlling purpose statements for longer compositions. | He can limit a topic and construct a suitable purpose statement with little help. | |
| He habitually uses appropriate transitions between paragraphs. | → | |
| He constructs unified, fully developed paragraphs. | → | |
| | He can write compositions in which one paragraph smoothly follows the preceding one to develop fully the controlling idea. | |
| He can construct all types of sentences and use different types appropriately and effectively. | → | |
| He knows the positions of emphasis in the sentence and can vary sentence patterns effectively. | → | |

WRITTEN ARTS
RHETORIC

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| | | |
| III. The student becomes increasingly aware of word choice as an aid to effective writing. | He attempts to use vivid, specific words to achieve interesting writing. | → |
| | | He understands the relationship between denotation and connotation. |
| | He understands simple figures of speech and begins to use them in his own writing (simile, metaphor, personification, etc.). | → |
| *Suggested lengths of paragraphs and compositions----- | 150-300 words | 250-500 words |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He can arrange facts in logical order, knows of common fallacies in argumentation and seeks to avoid them. | → | |
| He works toward arranging words and sentences to be concise and precise. | → | |
| He continues to use vivid, specific words to achieve interesting writing. | → | |
| He uses word connotations effectively. | → | |
| He understands the use of several rhetorical devices (e.g., figurative language, alliteration, repetition) and attempts to use them in his own writing. | → | |
| Up to 2500 words | Average 300-500 words | |

## CHART 6
## COMPOSITION

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| I. The student will be able to use written language for practical purposes. | He will learn the techniques and use of:<br>Friendly letters,<br>Filling out forms,<br>Simple business letters (orders, requests, complaints),<br>Writing examinations,<br>Writing simple reports,<br>Note-taking. | He learns to compose:<br>Friendly letters and social notes,<br>→<br>→<br>→<br>Longer reports,<br>→ |
| II. The student will be capable of writing with honesty and understanding about his environment. | He writes descriptive paragraphs and short compositions. | He develops more complex descriptive compositions using more precise and colorful words, beginning to use more than visual impressions. |
| III. The student can explain processes and present information in accurate and orderly fashion. | He writes:<br>Expository paragraphs from his own experiences, using techniques of comparison and contrast,<br>Book reports. | He writes with greater complexity:<br>Expository themes,<br>Articles,<br>Book reviews,<br>Research papers arising from interest or usefulness to the individual student. |
| IV. The student can present logical arguments to persuade others toward his point of view with fairness and without violating the rights of others, | | |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He practices precision in:<br>→<br>Letters of application (in groups with high drop-out, these might well come earlier),<br>Writing précis. | He applies his language in:<br>Completing college applications,<br>→ | |
| He increases his expression in imaginative and emotion-arousing descriptions, using multi-sensory impressions as in character sketches. | → | |
| He increases his skills in:<br>Critical analyses,<br>→ | He makes strides in the writing of:<br>Explanation in informal and formal essays,<br>→ | |
| | | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| | He uses short persuasive paragraphs, emphasizing:<br>Courtesy,<br>Editorials,<br>Letters to the editor,<br>Biography,<br>Autobiography,<br>Personality appraisal. | He is capable of writing longer:<br>Expositions with logical argument,<br>→ |
| V. The student is able to narrate both real and imaginary experiences in an interesting manner. | He uses techniques of the short, anecdotal type:<br>Narratives,<br>Diary,<br>Journal,<br>Letters,<br>News stories,<br>Tall tales. | He writes short narratives drawn largely from his own experience, showing greater evidence of organization in specific details of time and space, more use of sensory impressions, suspense, believable characters, and definite conclusion. |
| VI. The student is aware of the importance of organization and form as they contribute to better expression of his ideas. | He proofreads major assignments and revises before and after the teacher sees his papers. | → |

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COMPOSITION

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He formulates better organized statements of proposition and supporting evidence. | He is proficient in persuasion in informal and formal essays. | |
| He writes longer narratives and continues to improve in writing skills. | He uses his writing skills in the following fields:<br>Short story,<br>Plays,<br>Informal essays,<br>Ballads. | |
| → | He habitually proofreads and revises. | |

## CHART 7
## CREATIVE WRITING

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| I. The student finds satisfaction in the development of ideas, the examination of his own attitudes, the enrichment of his life, and the use of language to inform, persuade, clarify, describe, narrate, and give pleasure. | He is able to determine in his own writing the difference between fused, complete sentences and sentence fragments. | |
| | He is able to use acceptable grammar and punctuation. | He develops a habit of using variety in sentence structure. |
| | He will work toward competency in spelling. | → |
| | He becomes increasingly competent in writing unified paragraphs. | → |
| | He will be increasingly aware of the subject material in his own experiences and environment. | He begins to write imaginative material with greater control of vocabulary and mood. |
| | He practices the art of evaluation and revision. | He accepts necessity for repeated revision. |

## WRITTEN ARTS
## CREATIVE WRITING

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He develops his own writing style. | → | |
| → | → | |
| → | He analyzes his spelling errors and works for precision. | |
| He is able to write a theme with the central idea and subordinate ideas clearly developed and supported. | → | |
| He experiments with various forms. | → | |
| → | He accepts and uses adequate revision as a prime factor in achieving the most effective communication. | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| II. He grows in expressing himself in figurative language. | He makes use of simple forms of figurative language, especially simile and metaphor. | He consciously tries to make his own writing more effective by the use of varied figurative devices. He increases the amount of symbolism in his writing. |
| | He begins to work consciously with different rhyme and rhythm patterns. | He experiments with rhyme and rhythm, as well as with free verse. |
| III. Self-evaluation<br>The young creative writer progresses in writing stature by taking on the responsibility for improving his own paper before the teacher sees it. | The student re-examines his paper for stronger verbs and more sharply etched word pictures. | |
| | | The student checks on his construction, making certain he has given adequate coverage to the main idea or ideas expressed within his project. |
| | He checks all doubtful words for correct usage and spelling. | → |
| | | He re-examines his paragraphs for sentence improvement and paragraph-to-paragraph transition. In writing verse, he checks for coherence of thought and meter. |
| | Before handing in his creative writing paper, the student revises his rough draft and copies it in his best handwriting. | → |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| → | → | |
| → | → | |
| → | → | |
| He spends more revision time on self-expression as he becomes more proficient in the mechanics of writing. | → | |
| → | → | |
| He develops his methods for self-evaluation of creative writing assignments. | → | |
| → | → | |

# EVALUATION OF COMPOSITION

The evaluation of written work is one of the most difficult and time-consuming factors in the teaching of composition. We here suggest some types of evaluation that may be useful to the teacher.

## Evaluation of Expository and Argumentative Writing

1. Intention: Does the student know and demonstrate that he has a purpose in his theme? Does his title suggest his intention? Does he give the reader some indication at the very beginning? Does the theme end with a direct or implied statement of intention?
2. Content: Does the student have the required information recognizable in his use of example, illustration, analogy, comparison, or contrast?
3. Reasoning: Is there some flow in idea and argument, made clear and vigorous by proper logic and accurate transitions?
4. Language: Does he use language with precision and clarity, with effectiveness, and some attention to pleasing sound and rhythm? Does he observe standard grammatical form? Does the student add to his vocabulary by experimenting with difficult, appropriate words? Does he understand elementary semantics?
5. Manuscript: Is there neatness in format, in margins and signatures, and legibility?
6. Effort: Does this theme represent an honest and worthwhile attempt commensurate with the ability of the student?
7. Accuracy: Does this theme conform to standard practices in punctuation, spelling, and capitalization?

In each category it is possible to use the simple device of a plus mark, a check, or a minus sign to indicate the degree of good, fair, or poor.

It is possible for the teacher to vary the number of items used for any individual theme. Assignments might conceivably be given that would involve only intention, content, and language.

## Evaluation of Creative Writing

1. Does the student convey his theme in an original, imaginative, and appropriate literary form?
2. Is the student's plot of a narrative carefully constructed but not contrived?
3. Does the vocabulary and style fit the subject, mood, and locale of the story or poem?
4. Does the student, in writing a poem, express vividly and concisely his feelings or mood?
5. Does the student experiment with original symbols, phrasing, and modes of expression?
6. Does the student do creative writing during his leisure time?

## EVALUATION OF THE PROGRAM FOR WRITTEN LANGUAGE

1. A reasonable amount of writing will be assigned every week. Emphasis should be on the short, well-organized, original composition rather than the lengthy assignment which encourages the student to "borrow" or pad with quotations.

2. Practice will be afforded in both rapid writing and in meticulously planned, prepared, and revised writing.

3. Student writing will be intended for a specific audience.

4. Writing will be planned according to some sort of sequence with more mature thinking and reflection to be expected as pupils progress.

5. Assignments will be made utilizing the treatment in expository, descriptive, narrative, and argumentative prose, or in appropriate combinations.

6. Sufficient practice in writing "practical" material will be given.

7. Imaginative or personal writing will be encouraged in all students.

8. Inclusion of "research" papers in the program should be justified only if they are useful to the student, but if they must be included, they should be of minimum length.

9. Topics for compositions will be individualized to encourage and challenge the student to do his best possible work.

10. Topics for composition will arise naturally from the class's current study of the literature and language.

11. Principles learned in the study of language will be applied as appropriate.

12. Special stress will be placed upon the importance of content, with clear realization that accuracy in mechanics is almost useless unless the student has something to say.

13. Students will be taught to organize clearly, elaborating and illustrating with care, understanding the relationship of each paragraph to the total composition.

14. Student writing will be evaluated in terms of specific elements stressed in assignments.

# WRITTEN ARTS

## Literature

Literature is taught primarily for the pupil's appreciative reading, understanding, and enjoyment. It introduces the pupil to a knowledge of himself and others and an appreciation of the literary heritage. Through literature he may develop a sense of human values and personal integrity. He learns to recognize the universal needs of mankind and ways in which people meet these needs, to recognize with charity the mistakes of others and with approval their admirable achievements. He sees social problems as specific and personal rather than general and impersonal. Literature attempts always to evoke an experience in the reader, so that he lives vicariously much that he cannot experience in actuality.

Not all students are ready for the same experience; therefore, the course in literature must be flexible. Not all students will be able to interpret a story on the same level. But, there is literature whereby all students can broaden their viewpoints, further develop their understanding of human nature, and enrich their lives.

Carlyle once observed that in literature the child or primitive man requires only to see an action going on; the more refined person wishes to be made to feel, and the most sophisticated man wants to be made to think. For an English department concerned with developing a sound sequential program in literature, these distinctions may be suggestive, though the stages do not, in fact, succeed one another in such a neat pattern that a curriculum can be based on them alone.

Ways of setting up a course in literature include:

1. Chronology - literary history
2. Single text - acquiring information and ability to read literary pieces in depth
3. Theme - (topical, experience) unified setting for groups
4. Types (genre) - emphasizes ideas and individual reading
5. Personally selected reading - based on students' own reading ability and interests

The literature program in a school or in a course may be organized in several different ways. Bases for sequence include these frequently used arrangements:

WRITTEN ARTS
LITERATURE

1. Traditional - one learning is prerequisite to other matter, and material is listed for each grade to know
2. Chronology - arrangement of subject matter into historical order
3. Units - thematic arrangement, usually incorporating other disciplines integrating language activities
4. Specific Objects - student obtains and plans learning experiences toward these ends
5. Concepts and Ideas that Form Structure of a Subject - (human experience that follows throughout all grades)
6. Widely Varied Courses - student acquires credits by selecting courses for his purposes and needs; e.g., skills, composition, masterpieces, world literature, independent reading
7. Humanities - for all students--study of man and his ideas through literature, philosophy, art, and music.

The wise teacher will rely on no single one of these methods, seeking instead some combination that capitalizes on the advantages of each and minimizes the disadvantages.

## CHART 8
## LITERATURE

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| I. The student realizes the importance of literature. He lays the foundation for a lifelong habit of reading enjoyment. He develops an understanding and appreciation of our literary heritage. He learns to apply skills and judgments he has developed through literature. | The student appreciates and enjoys good literature. He gains personal delight and insight into human experience with a cultural tradition through:<br>A. Group study,<br>B. Individual study,<br>C. Independent reading. | The student relates literature to other lines of thought, such as science and social studies. |
| II. He sees the need of studying the major literary types. | The student develops understanding of:<br>A. Meanings of literature,<br>B. Relationships between literature as expression and the life it expresses,<br>C. The reflection in literature of traditions and their applications to life situations,<br>D. Literary allusions to mythology, folklore, the Bible and other sacred books, and other literary works. | The student gains added skill in reading different types of literary material built around several themes such as:<br>A. Family relationships,<br>B. Common characteristics of world peoples,<br>C. The future in imaginative literature,<br>D. Reading for enjoyment,<br>E. Identifying with characters in stories of personal struggle for attainment. |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| The student realizes the importance of the changing role of the American through the study of American literature. | The student learns about the development of English literature, from past to present, and its effect upon the American way of life. | |
| He develops an appreciation and enjoyment of American literature by studying:<br>A. American authors,<br>B. American writing,<br>C. American heritage and the American way of life. | He appreciates and enjoys English literature by studying:<br>A. The development of the English language,<br>B. English literature,<br>C. The cultural background that produced English literature. | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| III. The pupil learns to appreciate poetry. | He studies poetry. | He increases his awareness of and response to image-producing language. |
| | A. He understands the tools of the poet.<br>1. Figurative language (simile, metaphor, personification)<br>2. Word choice and order<br>3. Rhyme<br>4. Rhythm<br>5. Free verse<br>B. He learns the types of poetry.<br>1. Narrative<br>2. Lyric<br>3. Dramatic<br>4. Ballad | → |
| | C. He learns to appreciate poetry for themes and emotional impact. | C. He interprets poetry and its techniques for unique expression of idea and feeling on every theme. |
| IV. The student develops an appreciation of the dramatic arts and improves his interpretative ability. He improves his own oral and written language through unconscious imitation of dramatic masterpieces. | He studies drama for interpretation of character, development of plot, visualization of action and staging, and realization of importance of conflict by reading:<br>A. Selected one-act plays, | Through reading a selected Shakespearean play, the student is introduced to the element of tragedy in human life, the destruction of a strong character by forces too powerful for his personal control. (e.g., in the play, |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| He progresses in the understanding of figurative language from simile to metaphor to symbol.<br>→<br>He explores American poetry with particular attention to American folklore. | He comprehends the symbolic intent of literature read on his own as well as that studied in class.<br>→<br>He explores English poetry and watches the development of the English language and poetic forms. | |
| He reads selected American plays and becomes aware of the drama as a reflection of culture, point of view, and literary style. | He reads Shakespearean and other representative English plays with increasing comprehension of the artistic structure of the drama and its representation of the tragic and comic spirit. | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
|  | B. Selected full-length plays,<br>C. Verse and prose drama,<br>D. Selected Shakespearean play, if interest and ability of the group justify it. | "Julius Caesar" the medium of blank verse in Elizabethan English serves to increase appreciation of the beauty and power of English throughout its history.) |
| V. He learns to appreciate literature through the study of the short story. He becomes acquainted with various types of literature and is able to discuss them intelligently. He gains a keener insight into human character through literature. | He studies the short story.<br>A. He learns to analyze character and the reasons for changes in character as a result of conflict.<br>B. He learns to analyze plot for:<br>1. Initial action or theme,<br>2. Development,<br>3. Concluding action.<br>C. He analyzes setting or mood.<br>1. Time<br>2. Place<br>3. Customs, speech, and action characteristic of time and place<br>D. He learns significance of the story:<br>1. In literary value,<br>2. In point of view,<br>3. In terms of his own depth and breadth of experience.<br>E. He learns basic characteristics and types of stories by reading:<br>1. Stories of humor,<br>2. Stories of adventure,<br>3. Stories of human interest. |  |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| | | |
| He studies the short story. | → | |
| A. He begins to see the difference between stereotyped and realistic characters. | He develops maturity of understanding the motivation of characters. | |
| B. He becomes aware of the relation of plot to the total effect of the short story. | He becomes aware of the stream-of-consciousness technique or the apparently "plotless" story. | |
| C. He reads stories with emphasis on local color (regionalism). | He reads stories emphasizing colonialism and social change and realizes the place of these in the disintegration of the British empire. | |
| D. He realizes the freedom of the short story form. | → | |
| E. → | → | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
|  | F. He reads stories that increase his understanding and appreciation of Alaskan life, history, and culture. | He reads stories which help him to become more objective toward opinions and beliefs different from his own.<br>1. Stories of people and cultures of other lands<br>2. Stories of immigrants and their contribution<br>3. Stories of science fiction<br>4. Stories of humor<br>5. Stories of adventure |
| VI. He develops a keener insight into literature through the study of the novel. | He reads selected novels for:<br>A. General characteristics,<br>B. Content and analysis,<br>C. Appreciation for more subtle delineation of character. | He acquires the ability to read and respond more skillfully to imaginative problems according to aesthetic, emotional, personal, and rational purposes and qualities. |
| VII. He acquires greater selectivity and refines his taste in reading materials. | He studies non-fiction in:<br>A. Biographies and autobiographies in full or as excerpts,<br>B. Essays:<br>1. Personal,<br>2. Informal,<br>3. Formal, | He recognizes the manner in which different modes of literature can portray a common theme. He acquaints himself with problems of personal and educational guidance through literature. |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| F. He reads stories that increase in understanding of American life.<br>1. Stories about modern problems<br>2. Stories depicting life in certain regions<br>3. Stories depicting life in America's past<br>4. Stories by authors who have contributed to the development of the short story in America. | He reads stories that increase understanding of English people, their lives, and problems. He reads stories concerned with England's past and stories which show how English authors helped to develop the short story. | |
| He studies development of the American novel and its relation to the short story form with emphasis on particular selections from American literature. | He studies the history of the novel and becomes familiar with the various periods and the outstanding authors, and he reads at least one English novel. He becomes increasingly aware of new techniques by selected readings from contemporary works and standard novels. | |
| → | → | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| | C. Articles from magazines and newspapers:<br>1. Picture magazines,<br>2. News magazines,<br>3. General magazines,<br>4. Special interest magazines,<br>5. Literary magazines,<br>6. Various newspapers. | |
| VIII. He learns to use the terms found in the various genre of literature. | He learns and uses specific terms used in poetry and prose, as the following:<br>A. Alliteration,<br>B. Metaphor,<br>C. Simile,<br>D. Meter,<br>E. Versification,<br>F. Imagery,<br>G. Précis,<br>H. Irony,<br>I. Satire,<br>J. Symbolism,<br>K. Personification. | He relates terms to the author's craft and to critical analysis. |
| NOTE: See adopted texts for particular material to be covered at each level. | | |

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| | | |
| → | → | |
| → | | |

## A STUDENT'S CHECK LIST FOR LITERATURE

1. Does the student read the best classics, as well as quality literature by modern writers?

2. Does the student read worthwhile literature during his leisure hours?

3. Does the student show steady growth in the quality and diversity of his reading, both in and out of school?

4. Does the student understand significant ideas and cultural values presented in great books and apply them when appropriate to his own life?

5. Does the student recognize and reject stereotyped and contrived plots and characters?

6. Is the reader acquiring self-understanding and a realization of the factors that affect the behavior of people?

7. Does the student reject false or sentimental treatment of a subject in poetry and prose?

8. Does the student understand that some authors are influenced by their own experiences and philosophy to express a view of life through literature?

9. Is the student acquiring knowledge of the literary traditions of the Western World and selected classics of the Orient?

10. Does the student recognize the differences and similarities among various cultures and their values as expressed in literature?

11. Does the student understand the relation of literature to the other humanities and that the humanities express man's search for truth and beauty?

12. Does the student read modern authors in the best literary periodicals?

## WRITTEN ARTS

### Reading

The primary goal of reading is to help the student develop the ability to think in a reading situation. Reading and study skills should be an integral part of the curriculum in all subjects at all levels. Improvement of reading skills often results in improvement of pupil attitude and may be an important factor in preventing drop-outs.

Within the average class, the reading ability of individual members may cover a span of at least five years. Moreover, the higher the grade level is the the better the instruction has been, the greater the span becomes. This fact must be kept in mind in selecting reading materials.

It is essential that each teacher of a content subject teach to his pupils the particular skills in reading needed for the mastery of that particular subject. Instruction in reading cannot be the sole responsibility of the English department but must involve the entire faculty. Teachers have already assumed a part of this task, such as teaching basic vocabulary of the subject; however, there is a need to become aware that with guidance and planning in cooperation with the language arts program, students will be better fitted for today's changing economic conditions.

## CHART 9
## READING

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
| Today's citizen needs improved reading skills to keep pace with his changing and maturing interests and the ever-increasing body of information--technical and professional. His reading should reflect quality; thus an individual program affording maximum progress in vocational and educational skills should be developed. Such a program will encourage individual success and will lower the number of drop-outs if it satisfies student and community needs. This reading program should involve students, parents, and entire faculty in order to produce a more literate, discriminating, and informed citizenry. | I. *The student continues reading for information and pleasure. | He continues to build in depth. |
| | II. He reads critically by:<br>A. *Reading for thought,<br>B. Gathering materials for research papers,<br>C. *Taking notes,<br>D. *Getting facts for accurate reading,<br>E. Reading for central idea. | |
| | III. The student improves his reading speed by:<br>A. *Checking speed at intervals,<br>B. *Recognizing topic sentences,<br>C. *Recognizing reading guideposts,<br>D. Using appropriate reading speed. | |
| | IV. *He improves his vocabulary in order to:<br>A. Increase comprehension,<br>B. Improve reading rate,<br>C. Express ideas effectively. | |
| | V. *He continues to use the dictionary as a tool, moving into college dictionaries and unabridged dictionaries as he increases in dictionary skills and general background. | |
| | VI. He improves these reading skills:<br>A. *Understanding through relationships<br>1. Time,<br>2. Simple listing,<br>3. Comparison-contrast,<br>4. Cause-effect,<br>B. *Reading with a purpose,<br>C. Drawing on previous learnings,<br>D. Understanding new words through knowledge of:<br>1. Prefixes,<br>2. Suffixes,<br>3. Root words. | |

WRITTEN ARTS
READING

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| → | → | |
| → | II. The student chooses and uses helpful and appropriate materials and becomes more proficient in reading critically. | |
| III. He accomplishes variety in reading speed, depending upon his purpose for reading. | → | |
| → | → | |
| → | → | |
| → | → | |

| Specific Goals | Grade Nine | Grade Ten |
|---|---|---|
|  | VII. The student helps plan the individual and group reading program for the school year.<br>VIII. The student reads at least one each of the major literary types including biography and autobiography.<br>IX. He continues to improve comprehension by:<br>A.*Figuring out new words,<br>B.*Remembering essentials read,<br>C.*Picturing in the mind these essentials →<br>D.*Understanding character development,<br>E.*Finding the author's purpose,<br>F. Noticing and enjoying authors' techniques,<br>G.*Including a variety of reading types,<br>H.*Thinking about and using what was read. | → |

*Skills which can be employed in a remedial reading class.

| Grade Eleven | Grade Twelve | Teacher's Notes |
|---|---|---|
| → | → | |
| → | → | |
| → | IX. He reads for these purposes:<br>A. Depth,<br>B. Understanding,<br>C. History,<br>D. Psychological understanding,<br>E. Philosophical import. | |

## CHECK LIST FOR TEACHERS TO EVALUATE A READING LESSON

The teacher may want to refer to the following check list to see that throughout the course all these activities and skills are covered. It is recommended that those points preceded by an asterisk be a part of each reading lesson.

### Building a background for reading

*1. Did I build a background for new ideas to be presented?

2. Did I attempt to draw from students' experiences that relate to the new ideas?

*3. Did I anticipate vocabulary problems by presenting new words and key phrases?

4. Did I motivate the use of the glossary and the dictionary?

*5. Did I establish a motive for reading?

### Discussing and interpreting

*1. Did I use thought-provoking questions to guide interpretation of material?

2. Did I help students relate the new ideas to their own experiences?

3. Did I emphasize the importance of visualizing descriptions and events?

4. Did I encourage students to relate the ideas to other stories and books?

5. Did I help students organize new ideas--summarizing, outlining, note-taking--for purposes of recall and application?

WRITTEN ARTS
READING

Extended activities

*1. Did I encourage students to read independently to find out more about the subject?

2. Did I suggest new sources of information and provide opportunity for reporting to the class?

3. Did I encourage students to plan and carry out activities arising from the story?

*4. Did I provide skill-building materials for the students who need strengthening?

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From The English Language Arts Program in Junior and Senior High Schools, Milwaukee Public Schools.

## EVALUATION OF INDIVIDUAL GROWTH IN THE READING PROGRAM

As the purpose of the reading program is to develop efficient readers with a lifetime habit of reading for information and enjoyment, one means of evaluating the reading program is the effect it has had on the students' reading habits. The following guide is suggested for use in such evaluation.

1. Has the student's vocabulary increased?

2. Has the student learned to use a reading rate appropriate to the material and purpose?

3. Does he comprehend better what he reads than he did at the beginning of the year?

4. Has he become more selective in what he reads?

5. Does he read more than previously?

6. Does he read more widely?

7. Does he enjoy reading more?

8. Has he matured through reading?

9. Does he have a keener appreciation of good writing?

## *A CHECK LIST OF POSSIBLE CAUSES FOR READING FAILURE

1. The pupil fails to understand the new use of a familiar word.
2. He fails to use context clues to get the meaning of an unfamiliar word.
3. He is unable to use word-analysis: i.e., use of prefix, suffix, or root.
4. He is unable to get the main thought of a sentence, a paragraph, or a longer selection.
5. He fails to differentiate between relevant and irrelevant facts.
6. He substitutes his own interpretation for that of the author.
7. He fails to use aids given, such as footnotes, marginal notes, center headings, and illustrations.
8. He omits, inserts, substitutes, or mispronounces words, thus changing the meaning of the material.
9. He is unable to generalize accurately.
10. He tends toward too much generalization.
11. He fails to note details.
12. He is unable to interpret maps, graphs, and other pictorial material.
13. He fails to comprehend because of too rapid reading.
14. He reads precise directions inaccurately.
15. He fails to observe punctuation, with a resulting change in meaning.
16. He is unable to visualize what is read. (This is particularly true in reading a blueprint, a pattern, a recipe, etc.)

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*These possible causes can be considered in both regular and remedial classes.

17. He lacks experience, real or vicarious, required for real understanding of material read.

18. He is unable to differentiate between fact and opinion.

19. He meets inhibiting factors because of--

    a. School practices,
    b. Emotional disturbances,
    c. Family and peer relationships,
    d. Poor vision,
    e. Hearing difficulties,
    f. Dominance,
    g. Brain damage,
    h. Physical problems,
    i. Bi-lingual and dialect barriers,
    j. Bi-cultural backgrounds.

A "Guide for Flexibility in Reading Rate," (pp. 83-84) from Reading in Secondary Schools, The University of the State of New York, Albany, New York, and "Samples of Reading for Two Subject Areas," (p. 85) from Shelley Umans, New Trends in Reading Instruction, New York, Bureau of Publications, Teachers College, Columbia University, 1964,

have been deleted for ERIC reproduction due to copyright restrictions.

APPENDIX I

## BIBLIOGRAPHY OF BOOKS FOR ALASKANS

Angell, Pauline K., *To the Top of the World: The Story of Peary and Henson*, New York: Rand McNally and Company, 1964.

Anzer, Richard C., *Klondike Gold Rush*, New York: Pageant Press, Inc., 1959.

*Athabascan Language Dictionaries*, University of Alaska.

Barber, Olive, *Meet Me in Juneau*, Portland Oregon: Binfords and Mort, 1960.

Berry, William D., *Deneki, an Alaskan Moose*, New York: The MacMillan Company, 1965.

Berton, Pierre, *The Klondike Fever*, New York: Knopf, 1965.

Blanchet, Guy, *Search in the North*, Toronto: The MacMillan Company of Canada, Limited, 1960.

*Brinsmade, Ellen M., *Books on Alaska for Young People*, Fairbanks, Alaska: Adler's Book Shop, 1961. ($1.50--Annotated list of Alaskan books; grade levels given; covers grades 1-12.)

*Brinsmade, Ellen M., *Children's Books on Alaska*, Fairbanks, Alaska: Adler's Book Shop. ($1.00--Annotated list of Alaskan books; grade levels given; covers Grades 1-9.)

Byrd, Richard E., *Alone!*, New York: G. P. Putnam's Sons, 1938.

Bursey, Jack, *Antarctic Night*, New York: Rand McNally and Company, 1957.

Chappell, Richard Lee, *Antarctic Scout*, New York: Dodd, Mead and Company, 1959.

Chevigny, Hector, *Lost Empire*, New York: The MacMillan Company, 1939.

Dufek, Admiral George J., *Through the Frozen Frontier*, New York: Harcourt, Brace, and Company, 1959.

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*Books listed in these bibliographies are not re-listed here. Brinsmade lists many authoritative and excellent books with which teachers should be familiar.

## APPENDIX I
## BOOKS FOR ALASKANS

Euller, John, *Ice, Ships, and Men*, New York: Abelard-Schuman, Limited, 1964.

Francis, Henry S., Jr., and Philip M. Smith, *Defrosting Antarctic Scouts*, New York: Coward-McCann, Inc., 1962.

Green, Fitzhugh, *Bob Bartlett, Master Mariner*, New York: G. P. Putnam's Sons, 1929.

Greenwood, Amy, *Rolling North*, New York: Thomas Y. Crowell Company, 1955.

Helmricks, Harman (Bud), *Oolak's Brother*, Boston: Little, Brown, and Company, 1953.

Herron, Edward A., *Conqueror of Mount McKinley: Hudson Stuck*, New York: Julian Messner, Inc., 1964.

Keithahn, Edward L., *Eskimo Adventure*, Seattle, Washington: Superior Publishing Company, 1954.

Kitchener, L. D., *Flag Over the North*, Seattle, Washington: Superior Publishing Comapny, 1963.

Kolsko, Yrjo, *The Way of the Four Winds*, New York: G. P. Putnam's Sons, 1954.

London, Jack, *The Call of the Wild*, New York: The Heritage Press, 1960.

London, Jack, *The Sea Wolf*, New York: The MacMillan Company, 1960.

London, Jack, *The Son of the Wolf: Tales of the Far North*, London: Arco Publications, 1962.

McDonald, M. C., *Fish the Strong Waters*, New York: Ballantine Books, 1956.

Manning, Ella Wallace, *Igloo for the Night*, Toronto: The University of Toronto Press, 1946.

Morey, Walt, *Gentle Ben*, New York: E. P. Dutton and Company, Inc., 1965.

Nutchuk, ______, *Back to the Smoky Sea*, New York: Julian Messner, Inc., 1946.

Ransom, Madge A., and E. Engle, *Sea of the Bear*, U. S. Naval Institute, 1964.

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## BOOKS FOR ALASKANS

Reider, Keith Koch, *Cheechako First Class*, Manchester, Maine: Falmouth Publishing House, 1953.

Savage, Alma, *The Forty-Ninth Star*, New York: Benziger Brothers, Inc., 1959.

Senter, Gano E., *Kawoo of Alaska*, Denver: Sage Books, 1964.

Service, Robert W., *The Spell of the Yukon*.

Sharples, Ada White, *Two Against the North*, New York: Dial Press, 1961.

Short, Wayne, *The Cheechakoes*, New York: Random House, 1964.

Shurtleff, Bertrand, *Escape from the Icebox*, New York: The Bobbs-Merrill Company, Inc., 1952.

Small, Marie, *Four Fares to Juneau*, New York: McGraw-Hill Book Company, 1947.

Springer, John, *Innocent in Alaska*, New York: Coward-McCann, Inc., 1963.

Stafford, Marie Peary, *Discoverer of the North Pole. The Story of Robert E. Peary*, New York: William Morrow and Company, 1959.

Thomas, Lowell, Jr., *The Trail of Ninety-Eight*, New York: Duell, Sloan, and Pearce, 1962.

Trefzger, Hardy, *My Fifty Years in Alaska*, New York: Exposition Press, 1963.

Vierieck, Phillip, *Eskimo Island: A Story of the Bering Sea Hunters*, New York: The John Day Company, 1962.

Winchell, Mary E., *Home by the Bering Sea*, Caldwell, Idaho: The Caxton Printers, 1951.

APPENDIX I

## BIBLIOGRAPHY FOR REMEDIAL READING

Material listed below is a small sampling of what can be found in the reading field. Much of this is suitable for retarded readers. More can be found in the public library, school library, State library, university library, bookstores, drugstores, and supermarkets where pocket books are sold. Often consultation with other teachers will lead to other sources of materials.

### Bibliography of Remedial Materials

Books in series--high interest, low reading level:

Allabout series, Random House. (Science)
American Adventure series, Harper and Row. (Social Studies)
Basic Science Foundation, Row, Peterson. (Science)
Childhood of Famous Americans, Bobbs-Merrill. (Social Studies)
*Deep Sea Adventures series, Harr-Wagner. (Recreation)
Dolch Pleasure Reading series, Garrard Press. (Recreation)
Famous Stories series, Benjamin H. Sanborn. (Literature)
Glove Adapted Classics, Globe. (Literature)
Harper and Row series, From Fins to Feathers, From Bicycles to Boomerangs, etc. Particularly good for Alaskans.
Landmark series, Random House. (Social Studies)
Morgan Bay Mysteries and Wildlife Adventure series, Harr-Wagner.
North Star series, Houghton Mifflin.
"Pixie Book" series of Juvenile Classics, Winston Company. (Literature)
Reading Skill Builders, Reader's Digest. (Skills)
Rochester Occupational Reading series, Science Research Association. (Vocations)
SRA Better Reading Books, SRA. (Skills)
*SRA Pilot Laboratories.
*SRA Reading Laboratories.
*SRA Spelling Laboratories.
*Teen-Age Tales, Heath. (Guidance and recreational)
The Everyreader series, Webster Publishing Company. (Literature)
The Steck Treasure Books series, Steck Company. (Classics)
Simplified Classics, Scott-Foresman. (Literature)

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*On State List of Adopted Textbooks, which you may want to consult for other adopted remedial reading materials.

# APPENDIX I
## REMEDIAL READING

Companies specializing in materials for remedial reading:

Benefic Press, Chicago, Illinois.
Garrard Press, Champaign, Illinois.
Harr-Wagner, San Francisco, California.

### List of Books for Poor Readers

Dunn, Anita E., Mabel E. Jackman, and Bernice C. Bush, *Fare for the Reluctant Reader*, Albany, New York: State University, 1952. ($1.00--Arranged by grade level and subject grouping.)

Eakin, Mary K., *Good Books for Children*, 2nd edition, Chicago: University of Chicago Press, 1962. ($1.95--paper; $6.50--hard cover.) A selection of outstanding children's books published 1948-1961. Annotated bibliography arranged by the author; grade level given.

Emery, Raymond C., and Margaret B. Haushower, *High Interest--Easy Reading for Junior and Senior High School Reluctant Readers*, Champaign, Illinois: NCTE, 1964. ($1.00)

Kress, Roy A., *A Place to Start: A Graded Bibliography for Children with Reading Difficulties*, Syracuse University Press, 1963.

*Library Journal. A Catalog of 3300 of the Best Books for Children*, 1964 edition, New York: Bowker Company, 1180 Avenue of the Americas. ($3.00) Arranged by subject groupings, grade level, and publisher.

NCTE, *Books for You*, Champaign: NCTE. (90¢) Illustrated and annotated reading list for grades 9-12. Paper.

NCTE, *Horizons Unlimited*, Champaign: NCTE. (25¢) A reading list of 100 current titles for juniors and seniors in high school who are not going to college.

Roos, Jean Carolyn, *Patterns in Reading*, 2nd edition, Chicago: American Library Association, 1961. ($2.25) Annotated bibliography of books for early high school age through late teens. Arranged by subject matter; titles are arranged progressively as to reading difficulty.

*Scholastic Scope*, New York: Scholastic Magazines, Inc. A weekly magazine for slow readers in high school.

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## REMEDIAL READING

Spache, George D., Good Reading for You, Revised, 1964, New York: Wilson and Company, 1965.

Snouffer, Mary S., and Patricia Rinehard, "Poetry for the Reluctant," English Journal, No. 70, January, 1961, pp. 44-46.

Strang, Ruth, Ethylne Phelps, and Dorothy Withrow, Gateways to Readable Books, New York: Wilson and Company, 1958. ($3.00) Arranged by subject grouping; reading difficulty of each book given.

APPENDIX I

## BIBLIOGRAPHY FOR THE TEACHING OF READING

### Classroom Materials

Basic Reading Skills for Junior High School, Scott-Foresman. (Workbook)

Basic Reading Skills for High School Use, Scott-Foresman. (Workbook)

Durrell, Donald D., and B. A. Crossley, Favorite Plays for Classroom Reading, Boston: Boston Plays, Inc., 1965.

McCall, W. A., and L. N. Crabbes, Standard Test Lessons in Reading, New York: Bureau of Publications, Teachers College, 1950.

Reading-Thinking Skills, Continental Press. Levels $2^1$ through $6^2$.

T. E. M. A. C., Chicago: Encyclopedia Britannica. Programmed reading.

Designations are deceptive; they can be used with junior high and senior high school remedial reading classes.

### Standardized Tests for Reading

Durost-Center Word Mastery Test, Grades 9-12, Two parts: (1) A measure of general vocabulary level of secondary school students, and (2) A measure of the student's ability to learn the meanings of unknown words by seeing them in typical contexts. Total time: 60 minutes, World Book Company.

Gates Reading Diagnostic Test, Revised edition, Grades 1-8, a long test yields measures of important areas of reading: oral reading, speed of reading paragraphs, vocabulary, phrase perception, word perception and analysis, spelling, visual perception, and auditory discrimination. It is designed to be used with the individual student to discover specific disabilities. Forms: I and II, Total time: about 75 minutes, Bureau of Publications, Teachers College, Columbia University.

APPENDIX I
TEACHING READING

Gilmore Oral Reading Test, Grades 1-8. A series of oral reading paragraphs, designed to be a diagnostic instrument to discover specific disabilities. This is one of the best tests on the present day market and can be used to quickly assess the errors which the student habitually makes while reading. Forms: A and D, Total time: unlimited, World Book Company.

Iowa Every Pupil Tests of Basic Skills: Silent Reading Comprehension, Advanced Battery, Grades 5-9, This test yields three scores: (1) vocabulary, (2) reading comprehension, and (3) total. It will be noted that this test is most useful in the junior high school, but it has been used successfully with all levels of retarded readers in the high school, who typically read several levels below their grade placement. Forms: L, M, N, O, Total time: 68 minutes, Houghton-Mifflin Company.

Iowa Every Pupil Tests of Basic Skills: Work Study Skills, Grades 5-9, Five parts: (1) map reading, (2) use of references, (3) use of the index, (4) use of the dictionary, and (5) reading graphs, charts, and tables. Forms: L, M, N, O, Total time: 77 minutes, Houghton-Mifflin Company.

Kelley-Greene Reading Comprehension Test, Grades 9-12, Three parts: (1) paragraphy comprehension, (2) directed reading, and (3) retention of details. Rate of reading also may be estimated. Forms: Am, Bm, Cm, Total time: Test 1--20 minutes, Test 2--33 minutes, Test 3--10 minutes, World Book Company.

Michigan Vocabulary Profile Test, High School and College, Tests the student's knowledge of words generally used in these areas: (1) commerce, (2) government, (3) physical science, (4) biological science, (5) mathematics, (6) fine arts, and (7) sports. 240 items, based on a four-choice system. Forms: two equivalent forms, Time: unlimited, but usually requires about one hour, World Book Company.

Reading Comprehension: Cooperative English Test, Lower level, C-1, Grades 7-12, Four scores: (1) vocabulary, (2) speed of comprehension, (3) level of comprehension, and (4) total. A good screening test for determining those students who lack general reading ability. Forms: R, S, T, Y, Total time: 40 minutes, Educational Testing Service.

School and College Ability Tests, Grades 4-14, Excellent for determining the student's capacity for learning, Three scores: (1) verbal, (2) quantitative, and (3) total. Forms: four levels, four forms at each level, Educational Testing Service.

# APPENDIX I
# TEACHING READING

Sequential Tests of Educational Progress, Grades 4-14, Measures achievement in seven areas: (1) reading, (2) writing, (3) science, (4) mathematics, (5) social studies, (6) listening, and (7) essay writing. Forms: four levels, four forms at each level, Educational Testing Service.

Stanford Achievement Tests: Advanced Reading, Grades 7-9, Two parts: (1) word meaning and (2) paragraph meaning. Exercises are designed to measure not merely the simpler functions of recognition or word matching, but also higher-level comprehension and inference. Forms: J, K, L, M, N, Total time: 37 minutes, World Book Company.

## Audio-Visual Aids

Audio-Visual Communications Department
University of Alaska
College, Alaska 99735

Catalogs free on request:

1. Reading Development in the Secondary School (16 minutes)
2. Comprehension Skills
3. Defining the Good Reader
4. Effective Speeds (Reading)
5. Reading Development in the Secondary Schools
6. Dictionary in Spelling (Filmstrip)
7. Words Then and Now (Filmstrip)

## Professional Materials

Advance Standing English I, Redwood City, California: Sequoia Union High School District, pp. 106-112.

Bond, Guy L., and M. A. Tinker, Reading Difficulties: Their Diagnosis and Cure, New York: Appleton-Century-Crofts, 1957. ($5.75)

Harris, Albert J., How to Increase Reading Ability, 3rd edition, New York: Longmans, Green and Company, 1956. ($5.25)

NCTE, The English Language Arts, New York: Appleton-Century-Crofts, 1952, pp. 441-489.

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## TEACHING READING

NCTE, *Resources for the Teaching of English*, Champaign: NCTE, 1965. (Free)

*Syllabus in English for Secondary Schools, Grades 7 through 12*, Albany: Bureau of Secondary Curriculum Development, New York State Education Department, 1960, pp. 203-214.

Umans, Shelly, *New Trends in Reading Instruction*, New York: Bureau of Publications, Teachers College, Columbia University, 1963. ($4.25)

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## APPENDIX II

### HOW TO ORGANIZE A REMEDIAL READING CLASS

Pupils for a remedial reading class can be selected by means of a reading achievement test, a diagnostic reading test, informal teacher-made tests, teacher evaluation, or a combination of these means.

A candidate for the class should have a reading level which is at least two years below expectation for his age and capacity. He must be of at least average mentality, and must realize his handicap and have a desire to improve. Without such an attitude, the teacher can accomplish little. The remedial reading class is not the dumping ground for discipline problems, those of low mentality, or those that other teachers do not want in their classes.

Since these pupils require much personal attention, the class should be limited in enrollment to between twelve and fifteen. Except for size, the class should be kept as much like other classes as possible. It should meet in a regular classroom, though it is imperative that provision be made for a room library.

After a pupil has been tentatively selected, he should be checked to insure that his reading difficulties are due to educational gaps rather than to physical handicaps. Vision and hearing, as well as general health, are checked. Every effort should be made to correct deficiency; if a child cannot see to distinguish between letters, naturally he cannot read.

If a diagnostic test has not been given before selection of the members of the class, it must be given after the class is set up. A study of test scores will reveal the specific deficiencies of each pupil; then a program must be tailored to fit each pupil's needs.

One method of handling individual programs is to set up a file for each pupil. In this he keeps all his assignments and finished papers. The teacher places in each file a 5" x 8" card divided into ten sections and listing the work for a two-week period. It is desirable that a pupil work on at least three different types of activities daily in the 50- to 60-minute period. Even in junior high and high school these activities can be given to several individuals or even the entire group at once. A review of the sounds of the vowels or of syllabication, or the use of the tachistoscope or the controlled reader are among these. Other work is individual. Regardless of what he is working on, it is imperative that each pupil experience some measure of success daily.

## APPENDIX II
## REMEDIAL READING CLASS

Should a pupil finish the day's work early, he proceeds to the work assigned for the following day. Should he finish the work for the two-week period early, he spends the remainder of the time in the library doing free reading. It is highly recommended that these pupils also read at home from material of their selection for 20 to 30 minutes daily. Much easy reading gives the pupil a sense of accomplishment and increases his rate of comprehension. Reading is a skill in which one gains proficiency by practice.

Of all materials for the remedial case, books are by far the most important--many books on a variety of subjects and at all reading levels. Selected paperbacks are particularly suitable. In his effort to cover up his inability to read, he often checks out the longest, most difficult book in the school library. Everyone, however, reads paperbacks; hence, he is not self-conscious about carrying such a book around. The larger-sized books used in the lower grades would brand him as a poor reader.

Grading such pupils is difficult and often meaningless. Rather than giving letter grades, charting a pupil's achievement on the basis of reading tests given early in the term, at mid-term, and near the closing of school is recommended. Such a progress sheet stresses the fact that the pupil is in competition with himself only.

However, many high schools require a grade. In such cases, it is suggested that if a student is sincere in his efforts, does all the assigned work, and is making progress he be given a grade which reflects this progress, even though his reading ability may still be well below grade level.

The teacher's attitude must always be one of respect for the individual, for these pupils need to have their self-respect and self-confidence built up. Under no circumstances should other pupils be permitted to make derogatory remarks about the course or them.

With all its problems and discouraging moments, the teaching of a remedial reading course can be particularly interesting and satisfying.

## APPENDIX II

### SUGGESTED POSSIBLE TECHNIQUES FOR MOTIVATION IN CREATIVE WRITING

1. Remove from students the fear of being criticized and the frustration of being corrected so that they may express themselves easily and freely.

2. In introductory writing assignments, allow each student to write whatever is in his head or heart.

3. Divide class into self-selected groups. Have each group select one from a number of pictures about which to write. Have each group make a list of descriptive words to describe the picture. The students may then build colorful stories from this list.

4. Direct students to resources where they may build their experiences.

5. Use tall tales for building experiences which stimulate creative expression.

6. Praise the good points of a student's written expression rather than tearing down the bad.

7. Read a few limericks to the students; then explain the rhyme scheme and meter. Have interested students try to write some of their own. This method of instruction would apply to other verse forms as well.

8. A fine method of motivation consists of the teacher's selecting a story, reading it all but the conclusion, and then asking the students if they can finish it. Often the results are amazing.

9. Have students select a magazine picture which interests them, clip it to their paper, and then write a short story, descriptive essay, poem, etc., about the picture.

10. Writing about things extraordinary and make-believe gives the student an opportunity to "write out" his innermost fears and wishes.

11. Take a blind ad from a newspaper (e.g., a new bungalow for sale). Have each student write a vivid account or short story of what he thinks prompted the ad.

12. Each year Literary Cavalcade has an introduction to "haiku." Read a few examples of this type of concise verse to the students and discuss with them the significance it has in Oriental literature. Then encourage students to construct their own haiku.

13. Select a series of 4-6 pictures which portray a sequential narrative and have students construct their own story.

14. Encourage students who possess a definite desire to write and improve their writing ability to form an extra-curricular creative writing organization.

15. If possible, publish a literary anthology of students' verse and prose. The students should select the materials, organize them, and take an active role in the formation of the anthology.

APPENDIX II

## NEW DIRECTIONS IN LANGUAGE

Although there are several differences between linguistic and traditional grammar, they are more a matter of approach and attitude rather than purpose. Linguists study the language scientifically to arrive at a description of its forms; traditionalists consider the sentence most important in the study of grammar. The linguists emphasize structure, or sentence patterns, which correspond rather closely to traditional diagrams. But, in defining parts of speech, there is a wider difference between the two camps. Linguists classify words according to form and function instead of meaning. For example, a noun would be defined, not as the name of a person, place, or thing, but as a word that regularly forms the plural by adding s or es, the possessive by adding 's or s', and usually patterns before and after verbs.

The chief difference, however, between linguists and traditionalists lies in the approach to language study. The linguists feel that since oral language developed first, it is more important; language changes occur here long before they carry over into written expression. Hence, the student ought to discover the principles of grammar by studying actual language samples, especially of speech. It is most important that he arrive at these principles inductively.

The teacher, then, ought to employ this inductive method, but he need not be too much concerned with teaching linguistic theory. He ought to understand the theory himself, as it will enable him to employ the objective description of linguistic forms and structures (both spoken and written), arrived at inductively.

APPENDIX II

## BI-LINGUAL CONSIDERATIONS

Alaskan rural students are typically bi-cultural and bi-lingual. These students are not necessarily of low mental ability but can basically be described as culturally deprived.

Through developmental programs there is hope that cultural and economic disadvantages will be corrected. The place to start is the pre-school level with emphasis carried through the primary grades.

Teachers need specialized training and appreciation in the background and history of the State and an understanding of local customs and beliefs with a goal of consideration and acceptance of cultural differences. With this understanding of another society, a mutual foundation for learning is established. Learning then takes place by guiding the child from the familiar to the unfamiliar. This student, who is labeled slow, is usually ignored in a classroom situation. Teachers orientated to the basic problems can motivate disadvantaged students and successfully teach them on the basis of individual ability: what the individual can learn.

Everyone, from the Department of Education, to the administrator, to the teacher, should be vitally concerned with the instructional problems and the programs involved and should work with the goal in mind of how to best serve the needs of these children.